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ANTIQUE SAFETY PINS.

One of the fine exhibits at the Metropolitan Museum is a collection of Greek and Roman bronze relics, which contains an assortment of statuettes, keyrings, hand mirrors, and other trinkets. By far the most interesting objects, as well as the most numerous, are the fibulæ and the buckles. These are especially worthy of notice because of their likeness to articles in use nowadays.

An antique fibula is nothing more or less than a safety pin. It is constructed on the same principle—that is, a pin with a coiled spring to keep the point pressed against a sheath to insure fastening. With this bronze safety pin the ancient Attic philosopher fastened the loose and flowing folds of his mantle. The way in which this pin was used in the olden days may be seen on some of the antique statues—the Apollo Belvedere, for example, where, at the right shoulder, an ornamental fibula clasps the mantle.

These bronze fibulæ vary from two inches to seven inches in length. Some have a guard to protect the point of the pin, others a simple catch of bent wire. The backs of these fibulæ are of all shapes; in some cases the wire is twisted into odd forms, but in most the back broadens and swells out, presenting a greater surface to admit of ornamentation. The larger ones have the back hollowed, making a mere shell of bronze, on the outer surface of which are cut wavy lines and zigzag decorations.

In the group of buckles some of them are so precisely like the buckle of to-day that if it were not for the green and corroded appearance one would think that he was viewing the product of a nineteenth century factory. Two of the ornamental buckles have features not seen in the modern buckle, namely, that the fastening pin and the buckle do not hinge at the same place. In beauty of design these ancient buckles are more than the equal of anything that is being made at the present time.

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Masterpieces unhonored and sold for ridiculously low prices are heard of now and then in print and usually make good reading. The last story of this kind one finds in the *London News*, which asserts that a German correspondent informs them that while residing at Belham he purchased for five shillings a painting representing a gentleman seated at a desk, which, upon cleaning, revealed the signature of T. Gainsborough in the corner. The old lady from whom the picture was bought objected to it on the ground that the painted eyes "followed her about the room." She accordingly exiled it to a hallway and then offered it to a furniture dealer, who declined to buy. Finally it was sold as recorded above. If it be a genuine Gainsborough of course it is worth a small fortune. The moral of which seems to be not to sell old portraits without getting expert opinion first.

* * *

Several artists and a leaven of connoisseurs were discussing contemporary American art at a Salmagundi evening, when a prominent American painter, whose pen and brush have both carried him far, after listening patiently to a deal of sermonizing on art for its own sake, interrupted with:

"Since Victor Hugo coined that specious phrase, art for art's sake, some fifty years ago, it has been an excuse for more patch work art than ever went into a crazy quilt. If American painters as a class are ever to be the peers of the best foreign masters they must adopt some other motto. Art for art's sake? No. Forget it—turn it to the wall, and do let us reverently pursue art, for God's sake."—*N. Y. Sun*.

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The manuscript of Burns's poem, "To Mary in Heaven," was recently sold at auction at Sotheby's in London for \$760, and that of "Rab and His Friends" for \$200.

A genuine fourth edition copy of Bunyan's "Pilgrim's Progress," with the rare portrait of Bunyan dreaming, by R. White, was bought on American orders for \$505. Three volumes of the "Pennsylvania Tracts" brought \$102.50.

The fourth edition of "The Pilgrim's Progress" is so rare that the sale of only one other copy in recent years can be traced. That one, which was without the portrait and was otherwise defective, brought \$60 in 1894. The portrait is interesting, too, because, the book having been pirated, the publisher of the fourth edition put on the back of the portrait this notice: "The fourth edition hath, as the third had, the author's picture before the title, and hath more than twenty-two passages of additions, pertinently placed quite through the Book, which the counterfeit hath not."

FAKES FOR COLLECTORS.

A well-authenticated story is told of a London art-dealer, who on a visit to Rome became acquainted with an American tourist, whom he showed various attentions with an eye to business. One morning crossing one of the public squares the dealer told his victim a glib story of being able to have one of the antique statues standing there removed, and after some parleying he sold this statue to the rich Westerner for a very large sum, with the promise to ship it to the States. Shortly after the gentleman's arrival home he received a large box containing a statue, to all appearances the same which he had seen on the Roman plaza. This was, of course, an exact duplicate, doctored to resemble the original in antique appearance and copied to order by some clever Italian sculptor. The wealthy miner still imagines himself the proud owner of a unique example of ancient sculpture—until on a

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